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IN THIS ISSUE

Helping Secondary School Teachers Make Better Use of Audio-Visual Aids.....*H. Leroy Selmeier* 210

The Importance of Audio-Visual Aids in the Secondary School.....*Maurice T. Iverson* 215

Selecting Films for Use in Secondary Schools *Kenneth D. Norberg* 220

TV in the Curriculum.....*Donald G. Tarbet* 226

Robot in the Classroom?.....*Kenneth M. McIntyre* 231

Have Student Activities Missed the Boat? *George A. McFarren* 236

America's Children in Our Hands.....*Horace Lindsey* 239

THE CONTENTS OF THIS HIGH SCHOOL JOURNAL ARE LISTED IN "EDUCATION INDEX"

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SAMUEL M. HOLTON, *Editor*

Editorial Office: Box 810, Chapel Hill, N. C.

Business Office: Box 510, Chapel Hill, N. C.

Helping Secondary School Teachers Make Better Use of Audio-Visual Aids

H. LEROY SELMEIER
Director of Instruction, Grosse Pointe Public School System

SECONDARY school teachers are good teachers. Like other educators working with children, they are constantly seeking the best means, procedures and tools to help boys and girls. Alert to the changing opportunities in changing times, these good teachers are anxious to use audio-visual aids.

Good teachers have always been concerned for pupil growth, for recognizing growth patterns, for identifying growth principles, and for providing activities which will guide growth in appropriate directions. They recognize the many individual differences of pupils, and in their professional respect for each individual they would utilize their experience to assist adolescents onward to their personal goals.

Over the years our educational principles have changed. Nothing in the curriculum is ever permanent, but the present is only the best which the general thought of the day has evolved and accepted. Centuries ago teachers were not so concerned about indivdual differences and pupil growth as they were interested in copying the existing manuscripts so that the cultural heritage would be preserved. Today the curriculum is designed to offer such a variety of choices as will afford each boy and girl a full opportunity for educational growth. Good teachers plan with their pupils both in the selection of courses and in the organization of daily classroom experiences so as to satisfy this developmental need.

Into this expanding educational scene the use of audio-visual materials has come as an extension of the senses beyond the limitations of a single teacher's experience or the covers of a basic textbook. Including films, filmstrips, study prints or flat pictures, slides, as well as tape, wire, or platter recordings, audio-visual aids have involved the use of projectors, cameras, recorders, bulletin boards, educational trips, radio, and television. In short, audio-visual education is an expanded aspect of communication using all the modern mechanisms for the transmission of ideas, and its horizon is constantly developing.

For many good teachers a consideration of audio-visual aids implies the use of communication devices beyond the printed page

as customarily found in textbooks or library books. Because of the mechanics involved in projectors and radios or the seemingly mysterious powers of a tape or a camera, these audio-visual aids have often seemed to be extraordinary gadgets to which the uninitiated may offer many objections.

"Running a projector is so difficult. I'm afraid I'd break a film."

Running a projector requires no more knowledge of the mechanism than driving an automobile requires an understanding of its engine, transmission, etc. Our greater responsibility lies in how to use the machine properly.

Actually, it is relatively easy to learn to thread the film on the modern 16mm. projector. Some machines even have guide lines tracing the film's path. Almost any happy user of audio-visual aids will willingly give the few moments of time necessary to review the necessary rules of usage.

Secondary schools with their more mature students have an advantage over buildings housing only younger pupils. A Projectionists Club of students can be organized not only to operate the projectors but to aid in the care of the instructional materials themselves.

"Our audio-visual equipment is kept with Miss J——. My classroom is the farthest one away. Besides, expecting me to carry around that 26 to 30 pound machine is just plain unreasonable."

Most tape recorders, record players, and other audio-visual equipment is a little too heavy to expect the average woman teacher to carry. However, it is no problem for most secondary school boys. The average member of a Projectionist's Club would welcome the oportunity to be so necessary and important. Actually, for less than half the price of another recorder, a table on wheels could be purchased, thus enabling any secondary school person to move several pieces of equipment through the halls from one room to another with a minimum of effort.

"My room just isn't dark enough. I don't have dark shades, and it is such a bother to move the students through the halls to the A-V room."

Having dark shades in the classroom is certainly desirable, and even some of the larger metropolitan schools are learning that it

is more economical to equip most classrooms with suitable dark shades than it is to plan and build an additional room as an audio-visual show-place for the building.

However, the requirement of darkness is often exaggerated as we assume the lighting effects of a commercial movie house to be an essential standard. With the higher power available in the projectors of today, one can use the ordinary sun shades except when the sun is beaming directly on the windows. Just shifting a few pupil's seats in the classroom will often give a usable situation. Furthermore, building an appreciation within pupils of the purpose for which the plan is used will aid materially in overcoming the yearning for the leisure-time approach with which we view the well-advertised Hollywood attraction. By the way, isn't it interesting how we so seldom complain about the printing conditions we have to view in a library book having material which we deem to be of special value for our pupils?

> "You know that could have been a very good film for my 11th grade class, but nearly all the pupils had already seen it. Why don't they reserve some things for just our grade?"

Yes, there are many times when a fresh approach to an idea can be advantageous. Yet why was the film in question being used at all? If the previous viewing had met all possible purposes, then there was no need for additional use. However, if the point was not known, the skill not developed, or the desired attitude still lacking, the reason or purpose for using the film exists. Pupils need as much direction in what should be their objectives in watching a film as in reading a textbook in history or a literary masterpiece.

For example, while the teacher of earlier grades may develop a respect for the Constitution of the United States and the Declaration of Independence through reading in and about these wonderful documents, teachers of older students seldom complain because this reading does not develop an adequate understanding of Jefferson's reasoning concerning the rights of man or the powers of Congress. Students are re-directed to read these documents with a new purpose and perspective. Such should be the similar purpose in a film, a recording, or an educational trip, to see and learn something with which the class is not already acquainted. A previous viewing under these circumstances can aid the learning situation by freeing the class from the matters of general information

to looking for the specific ideas which meet the objective for which the film had been scheduled.

"I'm not the only teacher that uses room 97. If I were, maybe I could then have a nice bulletin board, too."

Requiring teachers to share a room is never done just for the spirit which it may engender. Every administrator will always attempt to set up this practice as infrequently as possible, yet at times it is an essential in the wise use of laboratory equipment, supplementary books and the like. Probably we need to have the same toleration of other teachers as we realize is necessary to have of other automobiles on our present-day highways. A little conference on sharing the space either by a division of area or the scheduling of periods of usage can certainly provide each teacher with a reasonable opportunity to use this valuable medium.

"This A-V stuff is awfully expensive. It's not only the initial cost, but the constant outlay for repairs and new materials. Sometimes I wish I'd never heard of audio-visual aids."

Perhaps there is both an ease and a security in staying in a familiar path, but audio-visual materials have not grown so extensively just because they were novel and different. Many research studies have shown their use to produce more effective learning and to help individuals achieve their goals more efficiently. Such a usage is an economy. Interestingly enough there are no research studies indicating that the use of audio-visual aids in secondary schools will reduce learning, or that teachers who have reached a point of effectiveness in this field have ever willingly abandoned it.

To be effective users of audio-visual aids involves choosing the most appropriate means, as well as finding a suitable bit of audio-visual material. A film on how to write a manuscript may not be nearly as effective as the use of an opaque projector to show the improvements obtained in some instances within that very classroom where pupils revised their compositions under teacher guidance. A tape recorder can not only help the shorthand teacher give the dictation at the appropriate speed, but also afford the opportunity to watch the students in their initial experiences in this taking of notes.

Effective using of audio-visual aids involves planning before their period in the classroom begins. Such planning includes not only the scheduling of the equipment and the arranging of avail-

ability for the tape, bus, or film to be involved, but also for a pre-viewing of the particular reel, place, or platter desired. It is through the pre-viewing that planning can be organized to fit the audio-visual experience to the objectives of a particular class. Here pupil and teacher, planning together, will often develop very significant clues for the coming class period.

Effective using of audio-visual materials will also involve planning for the post A-V action. Here the good results of the experience can be clinched so that the change induced in the pupil's thought will be a product of many sensory approaches.

Certain general principles of operation seem to be worthy of special consideration by good secondary teachers using audio-visual aids in 1957.

1. *Use the audio-visual aids in your own classroom insofar as it may be permitted.* The classroom is the natural and accepted place of learning by the class. Only here can prompt and effective coordination be made between the audio-visual approach and the rest of the class experiences.
2. *Use these instructional materials for your own specific purpose.* Never fear to re-use what the class may have previously experienced. Always cling to your objective as you have discerned it for this group of boys and girls.
3. *Remember that audio-visual aids are produced to assist creative teaching.* They can never be used effectively as a substitute by a mere turning-on for viewing or hearing.
4. *Keep the channels for checking out materials and equipment simplified.* Audio-visual aids must remain a pleasure and not become an aggravation.
5. *Keep materials centrally stored.* Only through sharing can the greatest values be available to each one of us.
6. *Be alert to keep open and to use the channels for making recommendations* for additions and evolutions in the program.

Audio-visual aids are widely recognized as among our most valuable instructional materials. Certainly they maintain the attention span of secondary school pupils longer than the more traditional activities. Through the incorporation of motion and sound, quick description and the interrelation of many characters, audio-visual aids help to form a more accurate and integrated picture of knowledge and skills for high school students. Not only do they carry on the learning process so that the teacher can better perform her role as a director and manager, but they open the classroom

doors economically to experiences which would be denied to the classroom of a less professionally zealous teacher. Audio-visual aids are worth every bit of the extra effort needed to help any other secondary teacher use them.

The Importance of Audio-Visual Aids in the Secondary School

MAURICE T. IVERSON
University of Wisconsin

"OH, Mother! I don't have to understand the answer. I need only to know it!"

The verbalistic, memoriter type of learning without understanding indicated by the above pupil response demands that careful consideration be given to the present day teaching procedures. What are the potentialities of audio-visual aids to meaningful teaching and real comprehension?

The seriousness of the situation is reflected by the failures and frustrations of Susan and countless other youth as they have attempted to "learn without understanding," and who in the process have become a statistic in the yearly toll of "dropouts."

The number of pupils graduating from high school in 1951 represented only 62.5% of those who entered the ninth grade in 1947.[1] Of those who left high school before graduating, 69% cited reasons relating to school work as of first importance in their decision to leave school. Financial and personal reasons, with only 21% and 10% respectively, were the other considerations of first importance.[2]

The foregoing statistics dramatically spotlight a situation which gives much concern to a nation interested in developing all of its youth to its greatest potential. They are just cause for the examination of the use of all instructional techniques and materials whereby the dropout percentage might be lessened, and the high school made an even more memorable and profitable experience for those who enter its doors.

Education can be defined as a process of bringing about changes in individuals which are consistent with desired objectives. All educators are familiar with the declarations of the purposes of

[1] *High School Retention*, Circular No. 398, U. S. Office of Education, 1954.
[2] National Child Labor Committee, *Early Schoool Leavers*, Dillon, New York, 1949.

secondary education as set forth in the Seven Cardinal Principles,[3] the Ten Imperative Needs of American Youth,[3] and those of The Educational Polices Commission which outlined its over-all program of education in terms of four objectives:

1. Self-realization
2. Human relationship
3. Economic efficiency
4. Civic responsibility[4]

Regardless of which of the above named sets of objectives has guided the curricular organization of a given school, that school has become involved in implementing its avowed purposes by providing its pupils with (1) a fund of information, (2) adequate work habits, (3) basis and specilized skills, (4) wholesome attitudes, and (5) an appreciation of self, others, and the beauty about them.[5]

The success of the school in attaining its objectives is largely dependent upon the skill of each individual teacher in the selection and utilization of instructional techniques and materials which will contribute to the efficiency of learning. "When a ready, eager mind meets appropriate materials, learning can take place."[6]

What are appropriate materials? They are the tools of instruction—text and reference books; the experiences and demonstrations provided by the teacher; the flat picture, graphics (yea, even the comics!) the bulletin and chalk boards; globes and maps; three-dimensional materials; the projected images of motion pictures, filmstrips and transparent slides; the audio experiences of recordings and radio; television; and the community itself with its industry, community and governmental services, cultural facilities, natural resources, and above all—the people who through these resources are our neighbors, our servants and our leaders. These are the materials often referred to as *audio-visual aids*, and are at the beck and call of the teacher to use when and where, singly or in combination, they contribute to the attainment of the goals of education.

What is the importance of audio-visual aids? Their importance lies in the contribution they make to the attainment of the objectives of education (information, habits, skills, attitudes and appreciations). These contributions will be in terms of the specific manner in which they meet the learner's needs—the way they contribute to more complete understandings.

[3] Commission on the Reorganization of Secondary Education, *Cardinal Principles of Secondary Education*, U. S. Office of Education Bulletin No. 35, Government Printing Office, Washington, 1918, pp. 10-11.
[4] Educational Policies Commission, *Education for all American Youth*, National Education Association, Washington, 1952 revised, p. 216.
[5] Educational Policies Commission, *The Purpose of Education in American Democracy*, National Education Association, 1938.
[6] *How We Learn*, Sound, B&W, 10 minutes, Coronet Films.

Learning proceeds from sensory experiences—real experiences which provide a storehouse for future problem solving. When this background is inadequate to meet the needs of the situation, or the learner is not sufficiently motivated to put forth the necessary effort, the teacher has the responsibility of providing the necessary experiences. Basically, this responsibility is the same whether it involves the readiness for beginning reading, the solution of a mathematical equation, the appreciation of a poem, or the understanding of the possible effects of atomic radiation upon health.

When backgrounds are inadequate or imposible to experience on a first hand basis, realistic and meaningful experiences are available through carefully selected *audio-visual materials and procedures.*

Audio-visual materials become important then only as they effectively supplement and enrich the more traditional classroom materials and techniques proven successful over the years. Few of these materials are either new or original, but there is ample evidence of their values.

What values may be expected from the use of audio-visual aids? The opinions of successful teachers and the results of research indicate that appropriately selected materials, when purposefully used, have the capacity to:

1. *Capture and sustain interest.* Audio-visual materials are by their very nature "attention-getters." Projected images, moving or still, attract and hold attention and interest and offer a pleasing variety in communication; audio experiences, as in radio and recordings, offer the realism and authenticity associated with hearing the actual voices of important people; community resources provide opportunities for the real life application of principles and theories stated in text books.

2. *Contribute to learning and retention.* Research of the past thirty years has established that groups using motion picture films profited in factual learning in amounts varying up to 35% over non-film-viewing groups. These results were obtained in such subject areas as geography and general science,[7] history,[8,9] and music.[10]

Advantages in retention, as measured by delayed tests of from

[7] Ben D. Wood and Frank N. Freeman, *Motion Pictures in the Classroom*, Houghton Mifflin, Boston, 1929, pp. 214-215.
[8] Harry A. Wise, *Motion Pictures as an Aid in Teaching American History*, Yale University Press, New Haven, 1939, p. 142.
[9] Daniel C. Knowlton and J. Warren Tilton, *Motion Pictures in History Teaching*, Yale University Press, New Haven, 1929, p. 87.
[10] Varney C. Arnspiger, *Measuring the Effectiveness of Sound Motion Pictures as Teaching Aids*, Teachers College, Columbia University, New York, 1933, p. 83.

three to seven months following the film experiences, indicate a superiority of film-viewing groups over control groups of from 14% in historical geography,[11] to 38.5% in junior high science.[12]

The advantages of learning and retention through the use of motion picture films as indicated in the above paragraph are typical of the many research studies that have been conducted in various subject areas.

3. *Make meanings clear.* Motion pictures, through the techniques of animation, photomicrography, and changing-speed photography, have the capacity to make abstract concepts understandable; microscopic life visible and observable; and processes happening too fast or too slow to watch, adjusted to speeds permitting careful study.

Life-like recreation of past events of history through motion pictures and on-the-spot film recordings of present day happenings makes it possible for pupils to bridge the spans of centuries or distances in a most realistic manner while remaining in their classrooms.

The writer has on many occasions asked members of his in-service audio-visual classes about their ability to attach any visualization or concrete understanding whatsoever to such algebraic statements as $(a+b)^2=a^2+2ab+b^2$, or $(a+b)^3=a^3+3a^2b+3ab^2+b^3$. An almost negligible percentage of individuals respond affirmatively to such a query, but all respond with amazement and pleasure at the understanding, concrete meaning and visual forms so quickly obtained when a simple visualization* is drawn on the chalkboard for $a^2+2ab+b^2$, and three dimensional wooden blocks of appropriate dimensions are brought forth representing the statement $a^3+3a^2b+3ab^2+b^3$ and then fitted into a clear plastic cube of dimensions $a+b$. There is little wonder that the field of mathematics, taught as a process of memorization, results in a lack of interest in the subject and many frustrations and failures. The many opportunities for visual and concrete experiences and real life applications should be a challenge to the mathematics teacher to use these aids in making meanings clear.

4. *Stimulates more reading.* The concern of critics of the use of classroom films relative to the stifling of reading interests and comprehension is refuted by the research bearing on this subject.

[11] Knowlton and Tilton, *op. cit.*, p. 91.
[12] Phillip J. Roulon, *The Sound Motion Picture in Science Teaching*, Harvard University Press, Cambridge, 1933, p. 98.
* This visualization is available as a motion picture, *A Plus B Squared*, Sound, B&W, 11 minutes, International Film Bureau.

Researchers, including Wood and Freeman,[13] Consitt,[14] Knowlton and Tilton,[15] and Wittich,[16] maintain that groups regularly using instructional films read voluntarily as much as 50% more than non-film using groups. Further, the additional reading is of a higher quality.

5. *Facilitates vocabulary growth.* A recently published educational psychology textbook states that "the best single indicator of potential scholarship is vocabulary," and that while a high general intelligence is the best equipment with which to acquire vocabulary, those individuals ranking highest on intelligence tests do not uniformly rank highest on vocabulary tests.[17]

The objectives of any course of study are realized in terms of the understanding of concepts. Such concepts are expressed through the word symbols peculiar to that subject—vocabulary. The problem of teaching then includes the systematic development of a comprehensible vocabulary—an area in which audio-visual materials are particularly effective.

A signficant research study by Romano in the area of science reports that seventh graders had gains in vocabulary growth of up to 200% more than the control groups when motion pictures and projected still pictures were used.[18]

The past quarter-century has witnessed a revolution in the field of instructional materials. Among them are those that motivate, develop, and summarize. They have the capacity to contribute effectively to the mental, physical, social, and emotional growth of America's youth. We need but select them in terms of the learning situation and use them in ways which have proven successful. This is the importance of audio-visual aids!

Suggested Motion Picture Film Titles:

Accent on Learning, Sound, B&W, 28 minutes, Ohio State University.

Film Research and Learning, Sound, B&W, 13 minutes, Teaching Materials Service.

How We Learn, Sound, B&W, 10 minutes, Coronet Films.

Making Films that Teach, Sound, B&W, 20 minutes, Encyclopedia.

Motivating the Class, Sound, B&W, 15 minutes, McGraw-Hill.

[13] Wood and Freeman, *op. cit.*, pp. 153-154.
[14] Francis Consitt, *The Value of Films in History Teaching*, G. Bell and Sons, London, 1931.
[15] *Knowlton and Tilton, op. cit.*, p. 93.
[16] Walter Arno Wittich, "Effects of Film Use in Reading Habits," unpublished study, 1946.
[17] Harold W. Bernard, *Psychology of Learning and Teaching*, McGraw-Hill Book Co., New York, 1954, p. 351.
[18] Louis Romano, "The Role of 16 Millimeter Motion Pictures and Projected Still Pictures in Science Unit Vocabulary Learning at Grades Five, Six and Seven," *Journal of Experimental Education*, XXIV, No., 5, September 1956, pp. 49-58.

Problem of Pupil Adjustment, Part I, The Drop-Out, Sound, B&W, 19 minutes, McGraw-Hill.

Problem of Pupil Adjustment, Part II, The Stay-In, Sound, 19 minutes, McGraw-Hill.

Willie and the Mouse, Sound, B&W, 11 minutes, Teaching Film Custodians.

Selecting Films for Use in Secondary Schools

KENNETH D. NORBERG

Professor of Education and Coordinator of Audio-Visual Services
Sacramento State College

THE selection of motion pictures for use in the classroom is an instructional problem, with administrative implications. It is not an administrative problem, per se. However, like most instructional problems, it requires proper administrative organization and support. The teachers who are going to use the films should select them. The audio-visual coordinator can facilitate the process by helping teachers formulate the problem of selection; by helping them set up a system for previewing and evaluating, along with necessary related services such as circulating information about available materials, obtaining films, booking film showings, etc., and by helping teachers develop suitable criteria for evaluation. In fact, the total problem of selecting films for the secondary school can be analyzed in terms of the functions just mentioned.

Formulating the Problem

The selection of films involves the same principles that apply to the selection of instructional materials in general. Basically, the problem is to reach a clear understanding of the educational goals which are sought; to examine the curriculum, the materials in use, and the available materials; and then select those which are most appropriate in content and their properties as communication media. What distinguishes the particular problem of this discussion from the more general problem of selecting materials (of any sort) is the fact that it has to do with a specific medium and a specific age group. Just what these special aspects of the problem entail will be brought out in the discussion of criteria, below.

Systematizing Selection

Selection always involves evaluation, and evaluation implies selection. The organization of a continuing program of evaluation

and selection of films is one that can be handled in many different ways. The important thing is to provide for continuity and cooperative action so that individual teachers are not left entirely to their own resources in the endless search for information and the time-consuming job of obtaining films for preview, setting up preview showings, etc. Important elements in the problem of organizing film selection include circulation of information on new materials, organization of previewing committees, scheduling of films for preview showings, and collection and filing of accumulated evaluative data on preview films and other borrowed or rented films. There must also be some method of channeling the evaluative judgments of teachers so that the necessary administrative decisions affecting purchase or booking of films will reflect careful pre-evaluation by the persons who are going to make use of them. Since many high schools do not maintain independent film libraries, the selection of films for use by teachers in one school ordinarily entails some district-wide administrative coordination, with the requirements of other schools also taken into account. In any event, the need for a professionally trained audio-visual coordinator is evident, if selection of films is to proceed effectively on a systematic basis.

Criteria for Selection of Films

The need for systematic use of some criteria in the selection of films for any level of instruction hardly seems to require explanation. Any choice among a set of alternatives, however casual or arbitrary it may appear, actually entails the application of some value system. When the basis of choice is not explicitly defined and recognized, the process of selection tends to degenerate, and the results may be inconsistent or disappointing, since it is not clear just what values are sought, nor whether all the values operating (implicitly) are mutually consistent. The spelling out of explicit criteria in the selection of motion pictures for the high school classroom requires answers to the questions: What do we wish to achieve through the use of educational films, and what kinds of films will enable us to do this?

In some respects, it seems desirable for teachers and others involved in the selection of films to develop their own criteria. Whether or not this is actually done in a given situation, at least the process of adopting or recognizing a set of criteria should be made an occasion for full discussion and reconciliation of views with regard to what values are actually at stake. In the main,

the criteria that govern the selection of films are not unlike those that serve in the selection of other instructional materials. Certain fundamental standards presumably apply to all teaching materials. On the other hand, judging the distinctive properties of any particular species of materials, such as films, may require special criteria in addition to those of more general application. Both general and special criteria are suggested by the following discussion of questions commonly raised in the selection and/or evaluation of films.

1. *Is the film accurate and authentic?* This requirement is almost too obvious to require comment. To those who have not had much experience with educational films it might appear that this question has a special importance, here, because motion picture scripts are written by production specialists who are not always as familiar with the content as, say, the author of a textbook would be. Fortunately, most producers who make films specifically for classroom use have found effective ways of dealing with this problem, including the common use of collaborators who are subject-matter specialists, or even recognized authorities on the content. Because of such measures, most educational motion pictures from reliable sources are not likely to contain errors, but, even so, the teacher must assume final responsibility to the accuracy and authenticity of the materials he uses.

2. *Does the film offer a fair and balanced presentation?* The motion picture medium is splendidly adapted to the dramatization of human problems; hence, it is not surprising that many films deal with controversial issues. Ordinarily, motion pictures of this sort reflect the efforts of commercial producers to assume a neutral position and present both sides of the question. This would be more or less typical handling in the case of a film produced specifically for the school market. On the other hand, many organizations produce films for a more general audience, and for the purpose of advancing a special point of view consonant with the interests of the sponsoring organization. Such films may be considered useful, at times, just because they articulate a particular point of view, or possibly, because the teacher wishes to show (and analyze) an example of a propagandistic device. Hence, this criterion cannot always be applied to individual films in isolation from the context of use and the balancing effect of other materials which enter into the total presentation.

3. *Are the facts and ideas effectively presented?* Two important factors in the effectiveness of a film presentation are, perhaps,

organization and dramatic quality. Any array of facts and ideas can be examined from the standpoint of logical structure. A film should be so evaluated, but not necessarily in exactly the same way that one would evaluate the logical organization of an equivalent body of verbal material. Another factor which is often crucial in the effectiveness of a film is the element of dramatic impact. This may arise out of the inherent dramatic quality of the material, or out of some "artificial" dramatization. The motion in motion pictures lends itself supremely well to the continuous flow and living quality of the story-plot. Educational film producers have shown us how informational content can be embodied in a story presentation, but some excesses along this line have demonstrated also how the story-plot treatment can become trite and superficial when it is not really appropriate or in some way integral to the subject-matter. In such casses it is better to let the material deliver its own impact without the questionable benefit of contrived dramatization.

4. *Does the film contribute meaningfully to the desired instructional outcome?* Ordinarily, it is not too difficult to relate films to specific areas of curriculum content, if the content of the film is known. In the initial stages of selection, prior to actual previewing, it should be remembered that motion picture titles are not always adequately descriptive. Often, the title is too brief; sometimes it is merely "catchy," rather than descriptive. In such cases, catalogue descriptions or teachers' guides can be used to obtain needed information pending actual previewing of the material. Some basic sources of information will be listed at the end of this article.

5. *Is the film suited to the age level, intelligence, and experience background of the audience?* The film must suit not only the curriculum but also the maturity and background of the audience. Judging the suitability of a film in these respects requires some consideration of both picture and sound track. Most experienced teachers can tell almost instinctively whether the verbal sound track is not suitable. It there are doubts on this score, measuring instruments, such as the Dale-Challman formula, can be applied to determine the relative difficulty of the verbal commentary. The pictures, on the other hand, may communicate effectively to a much wider age-span than the words, alone. This contributes to a certain desirable flexibility in the use of films, but is may also encourage undue repetition of the use of some films at different levels in the school program, if not properly controlled. Repetition of the use

of some films at different grade levels may sometimes be justified, but proper coordination of film use within a school district should prevent unintentional and unplanned repetition wherever possible.

6. *Does the film represent an appropriate and efficient use of the medium?* The selection of a specific film is also the selection of a particular type of instructional tool. The user must always ask himself the question: "Why am I using this tool rather than some other?" Unless he can answer this question, the teacher lays himself open to the charge that a still picture, a drawing, or a verbal discussion may have served his purpose just as well, or better; and possibly, with more economy. Thus, the evaluation of a particular film always reflects some conception of the advantages of the medium, which may or may not be represented by the film in question.

7. *Is the technical quality satisfactory?* Making this judgment, in its finer aspects, requires a certain amount of knowledge of production processes. Hence, the audio-visual coordinator, or some other qualified person, probably should work with previewing groups in making this particular evaluation. Teacher committees and individuals involved in film selection can learn to make reasonably reliable judgments of picture and sound quality, if they know what to look for, and if they have a good understanding of the conditions required for good projection. It is impossible to judge the photographic quality, sound quality, or picture-sound synchronization if the projector is even slightly out of focus, or the film not properly threaded.

8. *Are the visual and sound tracks well coordinated?* The technical aspect of picture-sound synchronization was mentioned in the previous paragraph. Equally important is the logical fitting together of pictures and words so that the two work as a team to produce an integrated effect at all times. Confusion, or at least irritation and loss of interest, is usually the result when the information contained in the picture is not supported by the sound track, or vice versa.

Basic Sources of Information on Films

Useful general sources of information on 16mm educational motion pictures include the following catalogues and other publications:

1. EDUCATIONAL FILM GUIDE. H. W. Wilson Company, 950-72 University Avenue, New York 52, New York, 11th edition,

completely revised, 1953. Also Annual and Semi-Annual Supplements since 1953, including Annual Supplement for 1956.

Lists films alphabetically, by subject-matter area, and according to the Dewey Decimal classification. Film data, grade level, brief description of content, critical comments, and purchase sources are geven in the classified section. Directory of producers and distributors is handy list for addresses.

2. BLUE BOOK OF AUDIO-VISUAL MATERIALS. 31st edition. Educational Screen and Audio-Visual Guide, 64 East Lake Street, Chicago 1, Illinois.

Classified list of recent films under subject headings. Very brief descriptions, with coded data and sources.

3. EDUCATIONAL FILM LIBRARY ASSOCIATION. EFLA *Evaluations,* Educational Film Library Association, 345 East Forty-Sixth Street, New York 17, N. Y.

Released to institutional, international, and service members of EFLA only. The evaluations are made by member organizations and published on 3" x 5" cards for filing. The EFLA *Bulletin,* official periodical of the organization, lists new films alphabetically by producers and gives very brief descriptions of content. For further information, contact EFLA's executive secretary.

4. EDUCATORS GUIDE TO FREE FILMS. 16th edition, Educators Progress Service, Randolph, Wisconsin. Annual, 1956 560 p.

The 1956 edition contains a classified list of 3453 free films with descriptions. Indexed by subject and title. Lists sources.

5. AUDIO-VISUAL INSTRUCTION. 1201—16th Street, N.W., Washington 6, D. C. Monthly, October through June.

Materials and Equipment department contains related information not duplicating services already offered by other publications.

6. EDUCATIONAL SCREEN AND AUDIO-VISUAL GUIDE. 64 East Lake Street, Chicago 1, Illinois. Monthly, September through June.

Each issue regularly contains several departments helpful in locating and selecting films. The BLUE BOOK OF 16mm

FILMS, formerly a separate publication, is now contained in the December issue each year.

7. FILM WORLD AND A-V WORLD. Ver Halen Publishing Company, 6327 Santa Monica Boulevard, Hollywood 38, California. Monthly.

A regular feature, "New Films Reviewed," describes new films each month, classifies them according to such broad categories as "educational" and "sponsored," and for some titles gives evaluative comments.

8. TEACHING TOOLS. Ver Halen Publishing Co., 6327 Santa Monica Boulevard, Los Angeles 38, California. Quarterly.

Gives synopses and classroom appraisals of films, with emphasis on classroom applications.

TV in the Curriculum

DONALD G. TARBET
University of North Carolina

"WHAT'S on TV tonite?" Most of us have heard that question many times. In homes all over the country the television program has become a regular part of everyday life. The HIT PARADE, JACKIE GLEASON and DOUGLASS EDWARDS are household words. The Game of the Week has made many people more baseball conscious, to say nothing of the interest in the World Series. Even color TV has entered some homes but so far this is on a rather limited scale.

Moreover, television is being used by an increasing number of schools as a regular part of their programs. Philadelphia schools have used in-school TV programs over commercial stations for almost ten years. "Operation Blackboard" and "Whiffil Schoolhouse" have brought a variety of programs and many noted guests into the schoolrooms. Some of the others featuring such programs include St. Louis, Detroit, Seattle, Cleveland and Washington, D. C. Many teachers regularly call attention to such programs as THE FINDER, THE FRIENDLY GIANT, MR. WIZARD, SEE IT NOW and DISNEYLAND. Such programs as COMMUNITY HELPERS, THE MODERN U.S.A., THE

STORYTELLER and MUSIC FOR ALL are examples of what can be done in supplementing the curriculum of the school.

WUNC-TV, of the Consolidated University of North Carolina, has made a beginning in programming for school-age children. When the station went on the air in January, 1955, a series of programs known as THE YOUNGER SET was included. These programs were planned jointly by the staff of WUNC-TV and the TV Committee of the School of Education of the University of North Carolina and Woman's College of the University of North Carolina. N. C. State College has also planned and produced some programs of this type. They were presented Monday through Friday, and each program was thirty minutes in length.

THE YOUNGER SET had as its purposes: (1) to provide educational after-school viewing for elementary and junior high school children, especially 8-14 year olds; (2) to recognize and publicize public schools; (3) to supplement in-school learnings; and (4) to foster better health, recreational skills, and civic attitudes. The programs were very informal and centered around the activities of a group of students who were spending some of their leisure time after school in a "studio" recreation room. Actually, the program was based on a series of segments each day, including Hobby Lobby, Buzz Session (a teen-age discussion group), Junior Sports Time, School Salute (featuring an activity of a school), Music Appreciation, Interesting Persons, Book Nook (books and authors), Craft Corner, Outdoorsman Jim and Guest Pet. As can be seen by this list, this was definitely a variety program including many students' interests.

With the opening of school in the fall of 1955, it was decided that WUNC-TV could render a real service to the schools of North Carolina by providing programs designed for in-school viewing. The TV Committee of the School of Education planned the programs with the staff of WUNC-TV. The chairman of the committee served as program coordinator and worked with the station staff in arranging for the presentations. Information was distributed through newspapers and other publications reaching school personnel. A mimeographed schedule of programs was distributed to schools in the viewing areas through the administrative officials.

A CAREER FOR YOU was a guidance program including a series of "career days" by TV. A boy and girl from the local high school interviewed specialists in various fields about opportunities, requirements, and advantages of a particular profession. Occasionally, panels of students discussed problems facing teen agers.

A program on "Planning for College" was designed to furnish helpful information to students who were planning on continuing their education in college in the near future. A wide range of professions was covered, including teaching, dentistry, physical therapy, law, government service, and many others.

It has been often stressed that some schools, especially the smaller ones, have inadequate provisions for proper instruction in health and physical education. PLAYTIME was a series of physical education activities for 7th and 8th grade students. A class situation was set up in the studio. It was suggested that public school classes viewing the programs engage in the activities simultaneously with the performance of the studio group. These programs were under the direction of the Department of Health and Physical Education, and included such demonstrations as "Relay Games," "Making Your Muscles Work for You," "Children's Singing Games," etc.

A revolving schedule on one day made it possible to include three different areas, PLAYGROUND, ALL ABOUT ART, and MUSIC IN THE AIR. These programs were prepared at Woman's College of the University of North Carolina. PLAYGROUND was designed to help the 4th, 5th and 6th grades with their playground activities. It was hoped that boys and girls would be motivated through these programs towards making better use of their playground period. Programs included "Simple Team Games," "Tumbling for the Elementary Upper Grades," etc. ALL ABOUT ART was designed for the 4th, 5th and 6th grade students. The aim of the program was to introduce the student and the classroom teacher to new techniques and processes and to promote originality and creativity in art. Programs included "Let's Paint," "Let's Draw," "Let's Make an Animal out of Paper Maché," and others. MUSIC IN THE AIR was a series of music programs which were designed to help students feel that music has a real part in school life, that it is often fun, frequently relaxing and sometimes inspiring, that it teaches good habits of singing, thinking and muscular control, and that it adds considerably to a fuller understanding of the world in which we live. Programs included "A Unit on Norway," "We Learn About Music," etc.

GEOGRAPHY COMES TO LIFE was a series of programs designed primarily for 6th, 7th and 8th graders. The programs were thought of as complementary and supplementary aids for the classroom teachers as well as gainful information and review for the students. Programs included "The Meaning and Uses of Globes," 'The Mountain Climates," etc.

SCIENCE IN NATURE featured various aspects of science and nature study which would supplement the work in the classroom. Outstanding guests were brought in to demonstrate and discuss various areas, specialists who would not be able to visit every classroom. "Rocks and Minerals of North Carolina," "Trees of North Carolina," "Bees," "Sea Shells" and a variety of other programs were presented.

MUSIC IN VIEW was presented by the Department of Music of the University of North Carolina, and provided a series of programs on music appreciation and instruction, featuring staff members of the department. Here again, specialists were brought into classrooms which they probably could not have visited in any other way. Programs included "Introduction and Sound Itself, Instruments and Voices," "Opera," "Sacred Choral Music," and others.

TODAY ON THE FARM and ENGINEERING VISITS were programs produced by North Carolina State College and supplemented the work of the schools in the area of agriculture and guidance.

The quality of these programs was such that it was decided to continue most of them this year, 1956-57. It was not possible to include some of the programs proposed because of lack of personnel. However, the following are now regularly scheduled: MUSIC IN THE AIR, SCIENCE AND NATURE, PLAY PERIOD, A CAREER FOR YOU, and MUSIC IN VIEW. It is hoped that additional programs will be scheduled later. All of these are designed for viewing in the classroom, although parents may view them at home if they are interested. Study guides have been sent to the various schools to help teachers plan for the use of these programs.

The place of television in the school program has been the subject of much discussion. The fact remains that many schools do not have sets and others do not have the facilities to use them effectively. The Southern States Work Conference, composed of representatives of the southern states, has a series of projects which deal with problems facing our schools. Each of the states has a Committee on the Public Schools and Educational Television. These committees are composed of both lay and professional people interested in better utilizing television for education. The purposes and goals of this Southern States Work Conference Project on the Public Schools and Educational Television include: (1) to clarify the function of TV in education as it pertains to the public schools; (2) to encourage widespread use of TV for education; (3)

to discover better techniques for the use of TV for education; (4) to clarify the organizational and financial patterns available to public schools; (5) the determination of the most effective methods and practices for the uses of TV in education through the public schools; (6) the establishment of an organizational framework for continued study and development.

One of the activities of the N. C. committee included a study of the uses of TV by schools. This was done in a rather extensive survey of 2,000 schools. While the results did not show as much use of TV as many would desire, they reflect a trend in the direction of better use of TV for educational purposes. Sixty-two schools reported that they had one or more sets. One hundred three reported that they would have sets the next year even though they didn't have them at the time of the survey. One hundred twenty additional schools reported that they would probably have sets. This could bring the number of sets in the schools to 285 or more. Three hundred seventy-nine reported that they called attention to television programs on a regular basis even though they did not have a set in the school. Principals often expressed an interest in the study and their willingness to participate in it. The work of this committee and others dealing with this problem should do much to improve the use of television by our schools.

If television is to be used wisely as a part of the curriculum of our schools, much work must be done. The colleges and universities have the responsibility of preparing their teachers to properly use this medium of communication. The trend in the direction of better preparation for the use of audio-visual aids should include television. Program utilization and production techniques should be included in workshops, and in other in-service training programs.

The administration of the schools has a responsibility, too. Facilities should be available. P. T. A.'s and other interested groups have often helped solve this problem. The organization and administration of schedules can do much to promote better use of audio-visual facilities. In-service training programs are needed.

The staff should learn how to use these programs properly, including proper preparation for the programs and effective follow-up activities. They should also be aware of programs which are shown during out-of-school hours, and should call attention to those of special educational value. They should help in the development of discrimination on the part of their students.

Boys and girls should become more selective in the programs they view. "TV appreciation" should be developed along with Music Appreciation and Art Appreciation.

And parents can do much to call attention to various programs which have educational value. They can do much to work with the teachers in this matter of guidance in terms of the selection of programs. Such "consumer education" should be a cooperative program.

Television can make a very real contribution to the work of the school. Students can attend inaugurations, sessions of the legislature, and other interesting and informative places by means of the TV camera. Distance barriers are broken down. Field trips by TV have practically unlimited possibilities. Specialists may reach many students in many classrooms. Career days by TV extend vocational and educational information to students in a large number of schools. Some schools, such as Pittsburgh and St. Louis, are experimenting with direct teaching by television.

But if television is to make its maximum contribution to the curriculum, there is need for cooperative planning and preparation. The colleges have a responsibility to prepare their teachers. When teachers, parents, and students work cooperatively with television personnel, better provision will be made for the best use of television as a means of educating our boys and girls.

Robot in the Classroom?

KENNETH M. MCINTYRE
Head, Bureau of Audio-Visual Education, University of North Carolina

TO HEAR some of our modern educational communications theorists expound their theses on electronic wizardry we have arrived at the push button stage in education. Our children are to be propelled through twelve years of public education, like a guided missile, by an electronic robot that doesn't even wear skirts. After public school comes college and if his or her card is punched and tossed into the right hopper by a mechanical calculator the young man or woman is ready for higher education and perhaps for a professional career.

In college, we are told, all the poor teachers will be weeded out and consigned to the dismal depths of a laboratory for lives

of dedicated research. The better professors (the ones with the Hollywood personalities) will become closed circuit television instructors, or better yet, TV professors of the air. We are not debunking the merits of closed circuits, or open circuit television; they vary only in the degree of their intellectual exposure to the public. In the area of medical science, for instance, imagine the advantage of an entire class's being able to observe each delicate manipulation of a surgeon's scalpel during an actual operation.[1] Nor are we blind to the tremendous impact of television on the continuing education of adults in every walk of life. We are, however, concerned with the contradictions between the educational communications theorists and some of the realities of implementing the modern curriculum.

Have the educational psychologists, child growth and development specialists, and other authorities on human behavior been off course in the past two decades, or is it still true that one reason for so much juvenile delinquency and emotional instability is a lack of parental love and care in the home? And could the multiplicity of duties and responsibilities of the overburdened classroom teacher, limiting individual attention and guidance in school to less than a bare minimum, contribute to this twentieth century malady? However, we could put electronic arms on the TV receiver in order to soothe Johnny's injured ego when he stubs his toe or skins his shins. Or we might also have built-in electronic laps on which little Susie could be comforted when she is ignored by her playmates because she is a bit more awkward and not quite as attractive as the rest. But after all this, the only warmth that exudes from a cathode ray tube is the heat from the electrons that illuminate the screen.

Now, of course, the college education process is different. One good professor could teach 500 students in an auditorium with closed circuit television, but who's going to grade the papers? Or how would a confused young man or woman get advice on his academic problems in order to choose a major field for which he is qualified and capable of pursuing? We could always give multiple choice questions on quizzes and exams and feed them into a card punch machine or calculator for grading. As for the problem of advising students on the college level, we have high speed computers that will come out with the right answers if you crank in all the facts, then add the right variables such as wind direction,

[1] American Council on Education. Committee on Television. *Teaching by Closed-Circuit Television;* Report of a Conference Sponsored Jointly by the Committee on Television of the American Council on Education and the State University of Iowa. Washington, 1956.

velocity, or even the rate of flow of human emotions. We could test and pre-test, open and close the circuits, tune in the proper frequency, and probably come out with enough engineers, scientists, and sociologists to keep the world going for another generation.

The most disturbing question is—will we turn out enough honest, down-to-earth, Christian citizens who thrive on human kindness and brotherly love; and who possess enough common, ordinary horse sense, injected with a shot of scholarly enlightenment to prevent a few warped minds from blowing mankind off the face of the earth.

No one will take issue with the fact that commercial television is probably the most powerful single influence on the American way of life since the development of radio and motion pictures. A comprehensive study has just been completed on the subject.[2] Network programs are piped into a majority of the homes in the nation today. Slums, low income housing centers, fine farm homes, and tenant farmer cabins all proudly exhibit their TV antennae as the trademark of twentieth century progress. But did we ever stop to think that instead of revolutionizing the communication of ideas between individuals, there is a serious danger that this mass communications medium can reduce the age old process of conversation and discussion to a minimum. The cracker barrels around a potbellied stove in a country store probably stimulated more down-to-earth discussion of current issues than any modern network program could evoke.

Television has provided adult educators with their greatest challenge. Never before in the history of civilization has the population masses, from the illiterate to the intelligentsia, been provided with such a common background of information. Now is the time to reestablish the town hall process of open debate and public discussion of current issues, providing an enlightened citizenry for an era of unparalleled educational progress.

All of this is progress, we know, but the question that continues to arise is, where are we to get another generation of scientists who can read and write and make the mathematical computations necessary to manufacture such items as high-speed computers and television receivers, and to harness atomic energy?

The answer is more and better teachers in classrooms equipped for the use of all audio-visual materials, including television when it is needed for a live report of history in the making.

But while we are pondering the relative merits of the million

[2] William Y. Elliott. *Television's Impact on American Culture*. East Lansing, Michigan State University Press, 1956.

dollar projector called television, on which the cost of transmission time is figured in thousands of dollars, let's consider not only the economy but some of the practical aspects of utilization which the classroom film provides.

In the first place, the curriculum specialist tells us that the modern curriculum should be flexible and designed to meet the individual needs of boys and girls on their own levels of intellectual and emotional maturity. The teacher must also have the right material in the classroom at the right time. Then why have a few of our educators become obsessed with the idea that television has made the classroom film and other instructional materials obsolescent?

But the prize paradox of the entire argument is, what would become of the flexible curriculum? Exponents of the idea of TV as a substitute for the classroom teacher have provided us with the opportunity to go back to the Little Red Schoolhouse philosophy of education. We can almost hear the announcer saying, "Now boys and girls, this will be our daily recitation schedule: nine to ten, Reading classes one through eight on Channel No. 2; ten to eleven, Writing classes on Channel No. 4; eleven to twelve, Arithmetic classes on Channel No. 6." The major difference, as we can see immediately, is that problems would be viewed on a TV screen instead of on a slate. The curriculum has been regimented to meet the needs of the program director instead of the student.

If we really want to be realistic about some of our current educational problems instead of trying to find a panacea by rocket flight into outer space, let's face the facts. We have several million dollars invested in good 16mm sound motion picture projectors in the schools of the average state today. They are not being used adequately as a result of the lack of financial support for 16mm educational motion picture films and a failure on the part of many educators to accept a teaching tool that has become a basic medium of instruction in industry, government, military and adult education, as well as in the good school systems with wide-awake administrators.

Three decades of research also reveal rather conclusively not only the effectiveness but also the economy of instructional films and rapid mass learning techniques.[3] Let us look at some of the facts that have been recorded in this film research report:[3]

[3] *Instructional Film Research 1918-1950* (Rapid Mass Learning), Pennsylvania State College, NAVEXOS, P-977. 1951.

RULON Harvard	History Films made learning 20.5% more effective
WOOD Columbia	85% and 78% gains in Geography and Science
FREEMAN University of California	
U. S. ARMY	35% more learned in same time when films used
U. S. NAVY	Reduced 9 months training to 9 weeks
ARNSPIGER Columbia	25% gain in natural sciences and average of 24% in music
WITTICH and FOWLKES Wisconsin	48% gain when films properly used in elementary grades
FINDLAY Los Angeles City Schools	All students and teachers save 1 hour each day —tremendous saving in time and cost
KNOWLTON New York University	22% more knowledge retained after 3 months
TILTON Yale University	
U. S. NAVY	Film-learned facts retained 55% longer
RULON Harvard	58% net gain after 3 months
WOOD Columbia	Failures dropped from 18% to 6% when films
FREEMAN University of California	were used
WITTICH Wisconsin	Students with poor reading ability kept pace with others
ARNSPIGER Columbia	Low IQ students increased skills 66.9% over control group

For a fraction of a cent per pupil we can provide teachers today with instructional films based on nearly every basic concept known to contemporary scientists, sociologists, psychologists, and educational specialists. Complete film series in elementary physics and technical processes with laboratory demonstrations that could not be duplicated in the average public school laboratory have been produced. Every element of photography, from time lapse to micro-photography, has been used to speed up the slow processes and slow down and magnify the natural phenomena too small or too fast to be visible to the human eye.

Every phase of plant and animal life from the germination of a tiny seed to the development of the human embryo can be made available to the humblest classroom in existence today. Besides the fascinating secrets of natural science the history of human endeavor, war and politics from medieval to modern times, may be brought to every classroom, to be used by the teacher as a common background of experience for her pupils. Today all our

children may be provided with an educational experience on film that will open new frontiers and create an awareness of the complexity of the age with which they are confronted, even to the limitless secrets of outer space.

Eric Johnson, President of the Motion Picture Association of America, once said: "Education is not merely the acquisition of a vast assortment of unrelated facts. Facts are sterile until they are woven into the larger pattern of life's purposes, possibilities and ideals. The teaching film makes it easier to translate their vision into reality. It does not shrink the role of the good teacher any more than the telescope eliminated the astronomer. It simply provides better tools, enabling the good teacher to be a better teacher."

Robot in the classroom? Perhaps this question was answered by the first boy who brought an apple to the teacher, breaking down the philosophy of a "hickory stick" curriculum. This began a new era of teacher-pupil relationships based on the "equal right of every child born on earth to burgeon out all that there is within him" (Charles B. Aycock). It is up to us to see that they are provided with the best teachers and materials available in order that they may make the most of their opportunity.

Have Student Activities Missed the Boat?

GEORGE A. MCFARREN
Graduate Student, Kent State University

ARE the student activities, like the subject matter curriculum, failing to teach our students how to use their leisure time in a constructive manner? This is a question that has troubled the writer, when he read of the increasing juvenile delinquency, gang wars, and other "destructive" activities that today's youth are participating in during their leisure time.

F. C. Gruber and T. B. Beatty in their book, *Secondary School Activities,* state the chief aim of public education in the United States is: "to develope useful, well informed, intelligent, active citizens for American democracy." Many factors will interact or contribute in the realization of this aim, and one is the intelligent use of leisure time.

A democratic society is dynamic and ever changing, and it is

the school's duty to adapt itself and its students to this ever changing society. Another phase, which is probably more deficient in our schools, is teaching our students how adapt or "keep up with the times" after they leave school.

In the past great stress has been placed on education, for the purpose of making a living. Granted that this is a big aspect, along with many others, but today we have a lengthened life span and a shortened working day, week and career; which means people have more leisure time. The schools and political governments of our nation have made provisions for some of the leisure time of our youth and adult population, by providing recreation centers, playgrounds, and parks, but still a big part of the leisure time has been occupied by the many different forms of commercial recreation. Commercial recreation is fine, but is costs money, and many of the youth who get into trouble with the law do not have enough money to make use of the commercial forms of recreation, and therefore seek other means of using this "free time," which is not always constructive.

Many people think that recreation and entertainment are synonymous; in other words, they want to be entertained, because they do not know how to entertain themselves. In our schools the students in English classes are told that reading is a very educational, enlightening, and broadening experience, but how many English teachers try to show what an enjoyable past-time reading can be in one's leisure time? Likewise, in physical education classes, pupils are taught teamwork, team spirit, and sportsmanship through different games, but how many schools have a good program to teach students games like golf, tennis, table tennis, and badminton, that can be used as recreation in later life? The social studies classes are concerned with teaching youth how to be good citizens, but very little stress is placed on the fact that constructive use of leisure time, is an important phase of good citizenship. In general, the subject matter curriculum has failed to properly prepare youth to use their leisure time constructively.

The "extra-curricular" activities or student activities have made some gains in teaching youth how to use their leisure time. Some schools have clubs that are "hobby clubs"; such as chess, stamp collecting, photography, etc., but these clubs have been seriously handicapped by such factors as:

1. Belief that activities should grow out of subject matter classes.

2. Belief that activities are supposed to attract large audiences and make money.
3. Lack of facilities and equipment.

These "carry over" or hobby clubs can never be successful without the support or preparation, which can be provided through the administration, teachers, and subject matter curriculum.

There is a theory that each student should have one hobby for the head, one for the hands, and one for the feet. To the writer, this seems like an excellent idea, because if an individual has only one hobby or form of recreation it may become boring or uninteresting after a period of time, and also it greatly limits the individual's opportunity for recreation. Recreation should include activity that gives the individual enjoyment, provides mental relaxation, and is a form of physical exercise. Of course not all individual games or hobbies will provide all of these qualities, but the individual's over-all recreation program should include all of these qualities. Another aspect of the "well rounded recreation program," would be activities that can be carried on with other people and other activities that can be carried on individually. It seems logical that both types are very necessary in a well rounded program.

Some schools have established "school camps," which provide educational experience and at the same time serve as an excellent method of introducing pupils to a wonderful form of recreation that can be used throughout life. In all the different forms of recreation, it is the school's duty to bring the pupils into contact with community groups which will ensure the continuation of the hobby when the student leaves school.

The "activities" phase of the school should organize as many hobby clubs as possible, and develop as many other recreational activities as time, money, and facilities will permit. But just organizing these clubs will not be sufficient, the entire educational program must stress the importance of a well rounded recreational program and its part in the adjustment of the useful, intelligent and active citizen.

The different types of hobbies and recreation that will be provided for the pupils, will depend upon the individual school and community, but the basic idea and need is everywhere the same. So let us all evaluate our educational program and make sure that we "do not miss the boat."

America's Children in Our Hands

HORACE LINDSEY
Sam Houston State Teachers College

DAD has decided that I should be a builder or contractor, but I want to be an artist, or maybe an art teacher." This problem, of the parent choosing the child's vocation, is not a new one. Many of us have had a student place his future in our hands. It happens thousands of times each year in our school systems. This problem is one that we might like to evade, but evasion is not the solution.

We realize that the most effective way to help the student is to help him work out his own solution. The teacher cannot tell the student that he is right in choosing his vocation without the aid of his parents. That is like telling him that his parents are wrong. Some teachers have been so concerned with the problem that they would go to the parents and say, "I think Johnny has talent, and you should let him use it." This may give the impression that the teacher feels more qualified than the parents to decide what is best for the student.

The opening statement was a typical one, which many of us have overheard. It was taken from the history of a student which I would like for you to meet. Johnny's special talent in art had been recognized by his elementary teacher, and she had passed this information on to the high school teacher. The elementary teacher talked to Johnny's mother about his unusual talent for drawing. The mother agreed that the boy was talented, and she wished that she could have him take private lessons. Johnny's father made it clear that the boy was to be a contractor, and that he should not waste time drawing pictures. He insisted that what the boy needed was mathematics, and plenty of it, in order to be an outstanding contractor.

The high school art teacher had thought that she would find the answer before Johnny reached high school. Time had flown. Here he was, and she still didn't have the answer.

When Johnny told his art teacher that he was interested in art, but that his father was determined for him to be a contractor, she realized that she must proceed with caution in helping Johnny develop his talent.

First, she made him realize that he must maintain passing grades in his other courses. She also told him that he must not slight his art activities. This teacher felt that the student should keep his academic grades up to the average standard, but that he should spend extra time on the subjects he excelled in. Many of us accept her theory, yet we never explain its validity to the student. Actually, the student will work harder on his academic subjects while excelling in his special field if he is familiarized with this idea.

Second, our teacher knew an art exhibit could be used for something more than an activity to take up time. It gave the student a chance to display his skills, and satisfied his desire for recognition. She used it as a device to introduce the community to the activities of the school. By this means she felt that Johnny's father would become aware of his son's talent.

Third, she had introduced the boy to mechanical forms; she had him design buildings and other structures. He liked to read, so she gave him books which related the lives of great artists to architecture. Among these were Michelangelo, Andea Pisano, and Bramante. His interest in this new field of art was growing rapidly. He read more books, and asked the teacher many questions. The teacher was certain that he was solving his own problem.

Before his second year was over he had made the desision to become an architect. His father thought his decision was perfect; Johnny would work into his business perfectly. A boy that would not have gone to college, or would have gone against his father's wishes had solved his problem. He was now ready to go to college and his father was more than willing for him to go.

We cannot always solve, or help solve, every problem in this manner. Only if we have a knowledge of the student, of the community, and of our own limitations, can we help America's children find their places in society, and solve their own problems.